

The Graphic Work of Richard Hamilton

The Poetics of Process

BY CLARA HARGITAY

FOR OVER THIRTY YEARS, CINEMA, TELEVISION, NEWSPAPERS, MAGAZINES, RADIO, AND ADVERTISING PLAYED AN indispensable role in the art of Richard Hamilton. *The Graphic Work of Richard Hamilton: Image and Process*, Margaret Eaton Gallery, January 11 – March 12; Organized by The Tate Gallery, London, England.

Prolific British artist Richard Hamilton, well known as a historian of Marcel Duchamp and a publicist of popular culture, became internationally prominent in the late 1950s through his role in the founding of Pop Art. Years before the great American exponents of the movement – Warhol and Lichtenstein – came on the scene, Richard Hamilton's small collage *Just what it is that makes today's homes so different, so appealing!* in 1956 heralded a bold, new attitude in art which overthrew established hierarchies and standards of tastes, and reacted to contemporary life in a thoroughly modern manner.

Historians, such as Richard Morphet, are quick to point out, however, that Hamilton's work has nothing to do with the brash, blank, one-to-one statements of Pop ... "but rather sets into motion a complex interchange of implication and denial which operates on several levels – perceptual, intellectual, allusive, emotional." John Russell described Hamilton as a painter of modern life in the Baudelairean sense "who distills the eternal from the transitory..." These complex qualities, which have come into focus and were understood only after the full development of the Pop style and the emergence of the Minimalist and Conceptual directions that were to follow, kept Hamilton's art relevant and well connected with the issues of the 1980s.

Although on the occasion of a major exhibition of his work at the Solomon R. Guggenheim Museum in 1973, director Thomas M. Messer referred to Hamilton "as one of the relatively few contemporary European artists whose work has special meaning for an American public." Hamilton has always remained the quintessential Londoner, whose typical attitude to life has been described as at once wry, steadfast, and disrespectful.

Richard Hamilton was born in London in 1922 and grew up during the bleakest years in recent British history, in the England of George Orwell. The Second World War brought unprecedented social change to England. Transformed from the closed, hierarchical, imperial centre it was before, London renewed itself as a vibrant, free, cosmopolitan city after the war, providing opportunities to young artists such as Hamilton that would have been unthinkable a decade before.

Hamilton's formal art education started early. He was only fourteen years old when he attended his first art classes, and by sixteen, he was already studying at the Royal Academy Schools. Fascination with the cinema played an important part during these formative years. During the war he was working as a jig and tool draughtsman, and returned to art school in 1946, gradu-



Richard Hamilton was born in London, England in 1922. An influential painter, teacher, designer, and printmaker, Hamilton is internationally known for his role in the founding of Pop Art. The Tate Gallery and the Solomon R. Guggenheim Museum both organized retrospective exhibitions of his work during the early 1970s. Hamilton has been described as an intellectual artist of the 20th-century whose work is guided by the thematic intention: the idea is given primacy.



Richard Hamilton (British, b. 1922), *My Marilyn*, 1966; screenprint, 68.7 x 84.2 cm. Collection AGO.



Richard Hamilton (British, b. 1922), *Swinging London III*, 1972; screenprint and collage, 70.0 x 94.7 cm. Published by Petersberg Press, London.

uating from the Slade School of Fine Art in 1951. Without exception these student years were characterized by rigorous classical training, endless hours of drawing from the figure, as well as learning the strict precision of industrial draughtsmanship, which has remained a major source of influence on Hamilton's art.

In 1952 Hamilton embarked on a distinguished career as an art teacher. For many years he was a lecturer at Newcastle upon Tyne, and later taught at the Royal

College of Art in London. He also gained wide recognition as a professional display artist. Since his first one-man show at the Gimpel Fils Gallery in London in 1950, he participated in, as well as conceived and organized, many memorable exhibitions. The most significant was the 1966 retrospective of Marcel Duchamp, for which Hamilton reconstructed the famous Dadaist's most celebrated work, *Large Glass*.

Hamilton himself said that he always thought of himself as a printmaker as well as a painter. This exhibition *Image and Process*, which first opened at The Tate Gallery in 1983, focusses on his production as a printmaker from 1952 through 1982. The exhibition contains studies, stage and final proofs from his graphic works, and explores the creative process and the unique relationship between the artist/printmaker and the craftsman/masterprinter. Over the years Hamilton has collaborated with some of the best master printmakers in London, Munich, Stuttgart, and Paris. The exhibition has been selected by Richard Field, Curator of Prints, Drawings and Photographs at the Yale University Art Gallery, who also wrote the catalogue for Hamilton's 1973 print retrospective. The selected prints in this exhibition are representative of many fundamental concerns that occupied Hamilton over the years, ideas that often found resolution through the intricate, intuitive processes of printmaking, such as the introduction of photographic elements, and the chronicling of contemporary events.

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Films of Wenders and Jarmusch

I'm a Stranger Here Myself

BY BOB HUBER

ALTHOUGH AMERICAN CINEMA HAS COLONIZED THE WORLD, ITS development before the Second World War was largely influenced by many European and particularly German filmmakers who were lured to Hollywood by lucrative contracts, or fled there for political reasons. *Wenders/Jarmusch: I'm a Stranger Here Myself*, The Jackman Hall, January 5 – February 23, 1986; Organized by the Edward P. Taylor Audio-Visual Centre of the AGO.

A film series that sets itself the ambitious task of illustrating the connection between two distinctive filmmakers – the German Wim Wenders and the American Jim Jarmusch – and show their rapport with earlier directors, is likely to be untidy, incomplete, and suggestive. The choice of films might necessarily be eclectic, but the purpose is to indicate the synthesis in Wenders's and Jarmusch's work and to counter the popular perception that Wenders's inspiration and one and only love is the classic Hollywood film.

The first link between these two *cinéastes* was the Paris Cinéma-thèque. From the age of nine or ten,



Richard Edson, Eszter Balint, John Lurie in *Stranger Than Paradise* by Jim Jarmusch. Courtesy Cinesthesia Productions Inc.

Wenders had felt a rapport with American rock and roll, but the only American films he knew were Westerns dubbed in German. German cinema was moribund at the time and Wenders detested postwar Ger-

man culture. It was in Paris at age 20 that he began to see and study American cinema. Ironically it was also at the Cinéma-thèque that he saw his first film by Fritz Lang, the celebrated German director whose work symbolizes both the glory and the decline of classic German cinema. For Wenders, Lang's career embodied the history of cinema *because* he, as so many others, had to go to America and adapt to a different culture and production system in order to continue working as a filmmaker. (To the extent that they all appear to be exiles even in their own land, the principal characters in Wenders's films could all be perceived as Fritz Lang in Germany – or as Wenders himself.) Wenders returned to Germany in 1967, joining the first students at the Munich film school. He made *Summer in the City* as his diploma film in 1970, and with *The Goalie's Anxiety at the Penalty Kick* he emerged as an important member of the New German Cinema.

Eight years after Wenders, Jim Jarmusch arrived in Paris (also at age 20) and went regularly to the Cinéma-thèque for nine months, discovering both American and foreign films. Deciding to become a filmmaker, Jarmusch returned to America and eventually entered New York University Graduate Film School, where he made *Permanent Vacation* as his diploma film.

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Ambassadors of Art

BY ROALD NASGAARD



Auguste Renoir (French, 1841-1919), *Le Concert*, 1918-19; oil on canvas, 75.6 x 92.7 cm. Collection AGO, gift of Reuben Wells Leonard Estate.



Pablo Picasso (Spanish, 1881-1973), *Poupee*, 1907; wood, polychrome, with traces of paint, and metal eyes. Collection AGO.

HOMMAGE TO BARCELONA, THE ITALIAN KNOT, PRIMITIVISM IN 20th-Century Art, Pop Art 1955-70, the Renoir and Sisley Retrospectives – these major exhibitions in London, New York, Australia, Paris, and Tokyo all have one thing in common: they each include important works of art on loan from the AGO's Permanent Collection as part of an ongoing dialogue between museums on the international scene.

Early Monday morning on January 6, the Boston Museum of Fine Arts begins to disassemble its immensely popular Renoir retrospective that has already toured to London and Paris. With that, one of the AGO's most important Impressionist paintings, Renoir's *The Concert*, 1918-19, also comes down from the walls of the Boston Museum, is re-wrapped and re-created for the last time of the tour for its return to Toronto to hang again in its rightful place in the Gallery after a very long absence. At the same time two other AGO works, sculptures by Jannis Kounellis and Luciano Fabro, are returning from *The Italian Knot* at PS.1 in New York, the first comprehensive exhibition dedicated to Arte Povera in North America and to which the AGO was the only museum from this side of the Atlantic able to contribute significantly.

And as such loans come back, others have only just left to be installed in new exhibitions opening throughout the world. Picasso's *La Soupe*, 1902, has been sent to London, to assume a key role in the Hayward Gallery's *Hommage to Barcelona*, and Franz Kline's *Cupola*, 1958-60, will take a proud place in *The Vital Gesture: Franz Kline in Retrospect*, an exhibition originating with the Cincinnati Art Museum and then going on to San Francisco and Philadelphia. Similarly the AGO has extended numerous loans over the past year, to important retrospectives – Sisley (Japan), Tissot (London and Paris), Bonnard (Zürich and Frankfurt), and Chagall (London and Philadelphia) to name several – and to such significant thematic exhibitions as *MOMA's Primitivism in 20th-Century Art: Influences and Affinities* and *Pop Art*

1955-70, a touring exhibition for Australia organized by MOMA, and to the many exhibitions devoted to Canadian art at home and abroad. The constant coming and going of works on loan extends the life of the AGO far beyond its own building on Dundas Street and assures that its collection maintains an ongoing presence in international exhibition forums.

Why is this important? Because it is not without considerable hesitation that curators let the works they are responsible for out into the world. Not only is the processing of loan requests a cumbersome and time-consuming business in an already over-committed schedule, but curators are also only too sensitive to the dangers that an irreplaceable work is subjected to during travel, whether from improper handling, changes in temperature and humidity levels, vandalism, loss or theft. A loan on the road often leaves a gap in the installation at home not always satisfactorily filled, and frustrating to visitors who have come specifically to see the missing work.

Yet loans are part of the dialogue that museums and other collectors must carry on if they are to continue to organize exhibitions attractive to visitors, because they are visually exciting, meaningful learning experiences in addition to being scholarly insightful. Witness John Russell on the culminating place of the AGO's contribution to the Renoir exhibition: "It should be added that the retrospective is rare that ends with an interlock of forms as we see in *The Concert*. It is hard to credit that this picture was painted by a man in his 79th year for whom every movement of his hand was torture" (*The New York Times*, Oct. 26, 1985). That is a recognition of the special quality of a late Renoir picture better measured in the context of a retrospective than at home at the AGO, where its place, not alongside more late Renoirs, but in the company of Sisley, Monet, and Pissarro tells another kind of story.

The granting of loans to major exhibitions is an important way to increase knowledge and apprecia-

tion both in a general way, and specifically of the works in one's own collection. The overwhelmingly ongoing loan demands on the AGO are also a measure of the importance of its collection. This is evident enough for Canadian art. But that the Gallery's relatively smaller international collection (other than the large Henry Moore collection which is constantly sought from all quarters) – Old Master, Modern, and Contemporary – is also always in demand is a tribute to the long-standing astuteness of the Gallery's curators and donors over many decades. To have important works to lend is also to have borrowing power when it comes to organizing one's own exhibitions. This is no small matter because the shows of those major masters that are potential "blockbusters" – El Greco, Manet, Renoir, van Gogh – do not go just anywhere, but to the museums with the most works in their collection which the exhibition must have. One could say that when the AGO organized *Vincent van Gogh and the Birth of Cloisonism*, we were living far beyond our borrowing means, because we could not ourselves contribute works to the show. Here was an exceptional instance of other persuasive factors coming into play.

Besides individual loans to sister institutions the AGO makes the works in its collections available outside its walls through its own travelling exhibition program. In this way many of our most important Group of Seven landscapes made a powerful impact in Cincinnati as part of *The Mystic North* exhibition; our two superb Colville paintings were seen not only across Canada in the AGO-organized Colville exhibition, but in Beijing, Hong Kong, Tokyo, and London; and, annually, numerous paintings, sculptures, prints and drawings are made accessible to a broad public throughout Canada and especially across Ontario through the Gallery's Extension Services program. A loan program is then both altruistic and self-serving: it is in the public interest by making more readily available important works of art through reciprocal exchanges, and in the interest of enhancing the prestige of a museum's own collection by underscoring its quality and historical importance, and by advancing the role of the museum within the international network of museums. As a result a museum such as the AGO also earns other returns by attracting more visitors, better funding, and donations of significant works of art, and can in turn better perform its various curatorial and educational roles. The importance of the loan program to the life system of the AGO is another powerful argument for the building of an increasingly strong Permanent Collection.

Ronald Nasgaard is Chief Curator at the AGO.

RICHARD HAMILTON
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But Hamilton himself said that the device that proved most important to him was the collage, and saw the idea of creating a new unity of disparate parts as a key element in most 20th-century art, including film and music.

The introduction of photographic elements into the screenprinting process by Christopher Prater at his Kelpa Studio in London in the early 60s opened countless possibilities for Hamilton. His famous print *My Marilyn* is the perfect example of what John Russell refers to as Hamilton's "poetics of process," the transformation of a familiar image, through the process of printmaking, into another psychological and emotional state. Through the juxtaposition of photographs and the manipulation of stencils, the actress's own markings of rejection gain special significance, and the image becomes a metaphor of death and vulnerability.

In May 1970 Hamilton set up his camera in front of his TV set, looking for a new subject by his next print project. The tragic event of the shooting of students at Kent State University invaded Hamilton's livingroom with powerful intensity and offered images that allowed instant reaction to a contemporary situation. His resulting print became a poignant comment on the effects of mass media, and on the social and political climate of the time.

The subject matter that haunted Hamilton through all these years, perhaps the most, is James Joyce's *Ulysses*. From 1949 through 1981 he repeatedly returned to the scene of the waiting room in Dr. Home's hospital, where Joyce's leading characters gather to await a difficult birth. Speaking about his print, *In Home's House*, 1949-1981, Hamilton touches on the most important underlying element that persists in his art – the denial of a personal style. He said, "Joyce's readiness to ape the manner of other writers and genres had long since freed me from inhibitions about the uniquely personal work that every painter is supposed to strive for." His scene of joycean characters around the table, emulating different art historical styles hold references to formal and philosophical problems encountered earlier in Hamilton's oeuvre, and as a result, triumphs as a statement of artistic independence.

Clara Haggittay is Editor of AGO News.

Image and Process: The Graphic Work of Richard Hamilton.
Margaret Eaton Gallery, January 11 – March 12

I'M A STRANGER HERE MYSELF
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The Goalie's Anxiety at the Penalty Kick was adapted by Wenders from a novel by Peter Handke, the Austrian novelist, playwright, and filmmaker. Handke's dispassionate look at alienation and "everyday schizophrenia" reflect both the novels of Patricia Highsmith and the films of Japanese filmmaker Ozu. Wenders merged with Handke in a complete rejection of any psychological explanations, and formulated a purely representational style which, coupled with an expressive use of landscape, gave Wenders's films a spiritual quality akin to Ozu and Antonioni.

Wenders has said that the American director from whom he learned the most was Anthony Mann. Curiously, Mann's is the American visual style most closely aligned to that of Antonioni. The quality of landscape in Mann's films adds incalculably to the situation, not because of its beauty, but because of its relevance to the characters enclosed within it. Similarly, for Wenders, the image comes before the performances, and light and landscape assume the significance of actors.

Jarmusch and Wenders met when the latter made *Lightning Over Water* with Nicholas Ray. Wenders's company, Gray City Films, co-produced Jarmusch's

half-hour short, *Stranger Than Paradise*, giving him film stock left over from *The State of Things*. Two more parts, making it a feature, were later co-produced for German television.

The American films of Europeans Fritz Lang and Jacques Tourneur, along with Ray, Antonioni, Ozu, and Mizoguchi have influenced Jarmusch (Ozu's flat frontal compositions and Mizoguchi's one-cut, one-scene style can be seen in *Stranger*). Jarmusch has also learned from Wenders, Robert Frank, Godard, and Eustache of the French New Wave. But his European counterpart to Anthony Mann is Jacques Rivette, renowned for his work with actors, and his visions of Paris. Jarmusch has said he would like to make films about New York like Rivette makes about Paris.

These are some of the major underlying influences, which directed the selection of this film series. For program information turn to page 5 of AGO News, or pick up your detailed brochure at the Edward P. Taylor Audio-Visual Centre. Special thanks to AETNA Canada for their generous sponsorship of this program.

Bob Huber is a former film exhibitor in Toronto, and researcher of this series.

I'm A Stranger Here Myself.
The Jackman Hall.
January 5 – February 23

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of programs, consult the Events' listing on pages 4 and 5.	Gallery closed Mondays. Shops and Restaurant open.		Gallery, Shops, and Restaurant closed.	Gallery, Shops, Restaurant open Gallery closes at 5:30 pm		
Exhibition <i>Italian Drawings</i>/closes Activity Centre Sunday Studio/1-4 pm Films <i>The Godfather: Part II</i> 1 pm <i>Left-handed Woman</i> 3 pm <i>Identification of a Woman</i> 5:30 pm Spectrum (Rogers Cable)/7 pm			Activity Centre Senior School courses begin Art & Apéritif/5:30 pm Art in the Morning Picasso Masterpieces/9:30 am	Activity Centre Intro: to Sculpture/7-10 pm Drawing: From Mark to Magic/7-10 pm Other Senior School courses begin/7-10 pm Gallery closes at 5:30 pm	Noon-hour Films <i>Christo's Valley Curtain</i> 12:15 pm	Exhibition <i>Image & Process</i>/opens
Lecture/Jack Bush/2 pm Hands On! 1-4 pm Activity Centre Sunday Studio/1-4 pm Sunday Concert/3 pm Films <i>Love on the Ground</i> 1 pm <i>The Eclipse</i> 3:30 pm <i>Identification of a Woman</i> 6 pm			Art & Apéritif/5:30 pm Special Evenings for Members Naum Gabo/6 pm		Noon-hour Films <i>Running Fence</i> (Christo)/12:15 pm	
Hands On! 1-4 pm Activity Centre Sunday Studio/1-4 pm Films <i>Johnny Guitar</i> 1 pm <i>The Scarlet Letter</i> 3 pm <i>Beyond a Reasonable Doubt</i> 5 pm Sunday Start with Art Jack Bush/11 am			Gallery Hopping <i>Corporate Contracts</i> 7:30 pm Art & Apéritif/5:30 pm		Noon-hour Films <i>Alexander Liberman</i> 12:15 pm	Exhibition <i>Walter Trier Toys</i>/closes
Hands On! 1-4 pm Activity Centre Sunday Studio/1-4 pm Films <i>Strangers on a Train</i> 1 pm <i>The American Friend</i> 3 pm <i>Late Autumn</i> 5:30 pm			Art & Apéritif/5:30 pm Exhibition <i>Chin Chang & Dragon's Dance</i> opens	Gallery closes at 5:30 pm	Noon-hour Films <i>Lift Up Your Heart</i> 12:15 pm Exhibition <i>Object & Reference</i>/closes	

THE COLLECTION IN FOCUS

A Mistaken Identity

BY THOMAS DALE

BEHIND THE MILD-MANNERED EXTERIOR OF GALLERY staff researching the Permanent Collection, there often beats the heart of a sleuth. Indeed, the recent investigation of an Old Master painting conducted by Thomas Dale, a Ph.D. candidate at The John Hopkins University who spent the past summer with the Adult Programs Department under the Province of Ontario's Experience '85 Program, reads like a detective story – and sheds new light on the meaning of a work that has been in the Gallery's possession for nearly 60 years. Here is his report:

For many years, the AGO's *Portrait of Pietro Bombarda and his Son, Antonio* by the 17-century Bolognese artist Pietro Cittadini has been dated to 1678 as the result of an early, but mistaken identification of the sitters as members of the Bombardini family. However, close scrutiny of a Latin inscription located on the bench between the two figures clearly identifies the sitters, and thus provides a clue as to the date when the work was commissioned. It reads (in translation): "Antonio son of Pietro Bombarda, in the Twelfth year of his life." Further research firmly establishes the identity of the gentleman as Pietro Bombarda, a highly respected Venetian lawyer whose only son, Antonio Francesca, was born around 1632-35. It can therefore be assumed that Cittadini's portrait was completed some thirty years earlier than previously accepted, anywhere from 1644 to 1647.

A difference of thirty years in the painting's completion is not earth-shattering news for those of us who are not Cittadini scholars. In this instance, however, a new date and the correct identification of the sitters provides new insight into the interpretation of this rather enigmatic work. Since the earliest possible dating of the portrait is 1644 and Pietro Bombarda died sometime in 1646 or 1647, it may be argued that the painting was executed immediately before or after Pietro's death to record the passing of his inheritance to his only son and heir, Antonio. A number of elements in the picture lend some credence to this interpretation. The young boy awkwardly grasps the second finger of his father's right hand as if to remove a signet ring and thereby signify a transfer



Pier Francesco Cittadini (Italian, c. 1613-1681). *Pietro Bombarda and His Son Antonio*, 1678; oil on canvas, 134.6 x 131.4 cm. Collection AGO, gift of Ludwig Mond Estate.

of authority and title. In addition, there is a series of portrait busts arranged in an oblique line behind the young Antonio; presumably, these are the ancestors of the Bombarda family, and Antonio's position at the end of the line signifies the legitimacy of his succession. The folded document displayed prominently on the table in front of Pietro may be identified as his last will and testament. Furthermore, the commemorative nature of the painting seems to be suggested by the rather still frontal poses of the figures and by their melancholy facial expressions.

One significant aspect of the Cittadini portrait, however, remains to be explained: namely, the

heraldic lion holding a shield emblazoned with a star. It is tempting to identify this symbol as the Lion of St. Mark and hence, as an allusion to the Bombarda family's Venetian citizenship; however, the lion in this picture does not appear to bear the wings associated with the emblem of St. Mark. A more plausible suggestion is that the lion – commonly associated with noble families of Europe – is a personal emblem of Pietro's father, Marco, a prosperous Venetian merchant. The lion, then, may be seen as yet another manifestation of the noble lineage whose titles and privileges are to be inherited by the young Antonio Bombarda.

Exhibitions

Italian Drawings from the Collection of Duke Roberto Ferretti

Margaret Eaton Gallery through January 5
An exhibition of sixty-seven Old Master Italian drawings from the private collection of Duke Roberto Ferretti, a Canadian citizen, has been systematically assembled a collection of 16th-18th century Italian drawings over the past decade which have been described by specialists as the finest collection of its type being formed today. Beautiful sheets by Paolo Veronese, Ludovico Carracci, Pietro da Cortona, Salvatore Rosa, G.B. Tiepolo, and many others will be included.

Organized by the Art Gallery of Ontario and curated by Dr. David McTavish. Sponsored by Chubb Insurance Company of Canada.

The exhibition will be held at The Pierpont Morgan Library in New York from February 14 - April 20, 1986.

Object and Reference: Sculpture from the Canadian Contemporary Collection.
Gallery of Contemporary Art Signy Eaton Gallery through February 1
Works by Snow, Carr-Harris, Magor, Collier, David Rabinowitch, and Royden Rabinowitch display the characteristics of two dominant directions of sculptural inquiry over the past two decades.

Naum Gabo: Sixty Years of Constructivism

Sam and Ayala Zacks Wing through February 9
This exhibition is the first full retrospective of the work of the pioneer Russian-American Constructivist sculptor Naum Gabo, whose explorations of new materials and scientific perspectives early in the century helped develop a new sculptural language. The 66 sculptures and 61 drawings in the exhibition are representative of all phases of Gabo's artistic career.

This exhibition has been organized by the Dallas Museum of Art with the generous support of a grant from the National Endowment for the Arts, a federal agency, and an indemnity from the Federal Council on the Arts and Humanities. Additional funding has been provided by Akin, Gump, Strauss, Hauer and Feld and Knoll International, Inc.

Walter Trier: A Celebration of Toys

Trier Gallery and Anteroom through January 25
The exhibition includes a selection of wooden folk toys from Saxony, West Germany and Westphalia illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.

Jack Bush: Early Work 1927-57

Gallery E through February 9
This exhibition traces Bush's development from the late 1920s and concentrates on a large body of work completed before 1957. The significance of these early paintings, many of which are highly expressive and gestural, have been largely obscured by the tremendous success of the artist's later colour-field abstractions. Organized and circulated in Ontario and Nova Scotia by the AGO, the exhibition is made possible by a grant from Northern Telecom Limited.

Image and Process: The Graphic Work of Richard Hamilton

Margaret Eaton Gallery January 11 - March 2
British artist Richard Hamilton is best known for his role in the creation of Pop Art. This exhibition consists of over 10 drawings, watercolours, and stage & final proofs relating to some of his most famous prints. Organized by The Tate Gallery, London, England.



Jack Bush (Canadian, 1909-1977), *The 10-29, 1945*, oil on masonite, 76.7 x 104.5 cm. Collection of Mr. and Mrs. Robert Bush.

Chin Chiang and the Dragon's Dance

Walter Trier Gallery January 30 - March 23
This exhibition consists of 17 original watercolours, a Chinese lion's mask and special displays demonstrating the different stages of production of this popular children's book, written and illustrated by Ian Wallace and published by Atheneum Press in New York in 1984.

Permanent Collection

Walker Court, Wood, Fudge, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.



Extension Services

The following exhibitions will be circulated during January. Dates are subject to change.

Fashion Covers: 1910-1925
Art Gallery of Northumberland, Cobourg through January 5

Canadian Jungle: The Later Work of Arthur Lismer
Dalhousie Art Gallery, Halifax through January 26

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
Thunder Bay National Exhibition Centre through January 19

Charles Pachter and Margaret Ahwood: The Journals of Susanna Moodie 1980
Chatham Cultural Centre January 3-26

Ron Shuebrook: Recent Reliefs and Drawings

Art Gallery of York University, Toronto January 6-31

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston
Tom Thomson Memorial Gallery, Owen Sound January 10-February 2

William Notman: The Stamp of a Edmonton
The Edmonton Art Gallery January 10-February 23

"Artists with Their Work" Programs

Jane Byers: Installation
St. Lawrence College Art Gallery, Kingston Campus January 7-30

George Raab: Graphics
Henriette Art Gallery, Niagara College, Welland January 10-31

John Brown and Wendy Coad: Paintings and Drawings
Art Gallery of Northumberland, Cobourg January 10-February 9

Clarissa Inglis: Installation
Art Gallery of Windsor January 12-February 16

General Idea: Video Screening
White Water Gallery, North Bay January 15

John Brown: Installation
Laurentian University Museum and Arts Centre, Sudbury January 15-February 9

Lectures

In March, a three-week course exploring contemporary art related to current exhibitions at the AGO, will be offered by Education staff. Adult Programs. Watch for further details in the February issue of AGO News.

Jack Bush: Early Work

Gallery E Sunday, January 12, 2 pm
Assistant Curator of Canadian Historical Art at the AGO, and curator of the current exhibition, Christine Boyanoski, leads a walking tour of the early works of this artist. Free with admission.

The Ulysses Syndrome: Contemporary Greek Art
The Jackman Hall Wednesday, February 5, 8 pm
Ian Vorres, Director, Vorres Museum of Contemporary Greek Art
A slide lecture examining the leading role Greece has played and continues to play in Western art as well as an analysis of contemporary Greek art in relation to the international art of our time. Mr. Vorres' address will also include a brief description of the Collection and facilities of the Vorres Museum of Contemporary Greek Art. Free admission.

temporary Greek Art. Free admission.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during January:

Tuesday - Thursday, 12:15 pm & 2 pm
Wednesday: 7:30 pm
Friday: 11:15 am* & 2 pm
Saturday: 2 pm** & 4 pm
Sunday: 1 pm & 4 pm
Sunday "Talk of the Week" by Gallery staff at 2 pm

*Artful Conversation, a program offered every Friday features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.
**On the last Saturday of each month, this talk will be signed for the hearing impaired.

Sunday Concerts

Sunday Concert Series
The Walker Court January 12, 3 pm

The Royal Conservatory of Music joins with the Art Gallery of Ontario to hold Sunday concerts at the Gallery which highlight performers from the Conservatory. This month's concert will feature Jean MacPhail, mezzo-soprano, and Roxolana Rosiak, soprano. They will be accompanied by Stuart Hamilton on piano and will present a program of works by Bach, Coultard, Mercadante, Klein, Debussy, and Tchaikovsky.

Concerts free with Gallery admission. This series is made possible through the generous support of Northern Telecom.

The Grange

Built around 1817, The Grange is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums in Toronto.

The Grange was the residence of two generations of the Boulton family and for 35 years the home of Goldwin Smith. In 1911 it was donated to the Art Gallery of Ontario as its first permanent home. Restored to a "Gentleman's House" of the mid-1830s, The Grange portrays a privileged lifestyle.

Free with admission to the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. Wanted: Volunteers to spend 4 hours a week in the 19th century. Call 977-0414, ext. 237.

Activity Centre

Senior Gallery School

The Gallery School at the AGO will broaden its selection of studio art opportunities for adults with the addition of two new courses starting in the Winter 1986 term.

Introduction to Sculpture and Contained Space

January 9 - March 13 (10 weeks)
Thursdays, 7 - 10 pm
This course will cover the principles of working three dimensionally. Students will learn the technical processes required to successfully complete several projects which will centre on selected containers such as tackle boxes, sewing kits, back packs, etc. The container will serve as the basis of understanding how objects relate sculpturally within a contained or confined space. This course will appeal to those students interested in learning something about sculpture but baffled by the imagined mysteries of processes and materials. Maximum number of students is ten. Fees are \$110 for Gallery Members, \$135 for non-Members, \$15 additional studio fee.

Drawing: From Mark to Magic

January 9 - May 29 (20 weeks)
Thursdays 7 - 10 pm
This course is intended for more experienced students and will study the distinction between seeing and knowing. What we know about an object often conflicts with what we see. The student will learn how drawing (from the simplest mark to a complex of lines, tones, and textures) continues to alter our perception of things and informs our experience of both the real and the imaginary world. A variety of exercises organized to train the eye to probe the nature of everyday things and to train the hand to render the experience of them will help the student resolve more difficult drawing problems. The real subject of this drawing course is learning to see; helping the student come to grips with the dimensional reality of objects in space. Fees are \$200 for Gallery Members, \$230 for non-Members.



Other Courses

January 8/9 - March 12/13 (10 weeks)
Wednesdays and Thursdays, 7 - 10 pm
The Gallery School continues to offer courses available to the novice as well as the more experienced student including drawing fundamentals, intermediate and life, printmaking, watercolour, and beginning and advanced painting, on Wednesday and Thursday evenings from 7 - 10 pm. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is \$110 for Gallery Members, \$135 for non-Members, \$10 studio fee for printmaking classes. Cheques may be post-dated to January 8, 1986. No refunds after the first week of classes. Faculty and course offerings subject to change and available upon sufficient registration only. Call the Activity Centre at 977-0414, ext. 369 for details.

Sunday Studio

January 5, 12, 19, 26, 1 - 4 pm
A free studio drop-in program for all ages. Artists' materials available for drawing, painting, printmaking, and sculpture. Activities under the guidance of Gallery School artists. Children under age 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Hands On

A unique opportunity for families to explore art-related activities in an informal, imaginative environment. Children aged 4-12 are invited to come to Hands On any Sunday afternoon between 1 - 4 pm. Free tickets for hourly sessions are available at the Information Desk. For information please phone 977-0414, ext. 352. Please note that Hands On will be closed January 5. Supported by George Weston Limited.

Spectrum

The second program of Spectrum, the AGO video newsmagazine about programs and current affairs at the Gallery, will be shown during January on Rogers and the Ontario Cable network. Highlights of the show include segments on Richard Hamilton, Naum Gabo, and the Early Jack Bush exhibitions, and the AGO film series, *Wenders/Jarmusch: I'm a Stranger Here Myself*.
First air date is Sunday, January 5, at 7:00 pm. Tune in for exciting behind-the-scenes reports on your Gallery.

Members' Activities

Art & Aperitif

No tickets or reservations needed. Every Wednesday at 5:30 pm at the Membership Desk in the lobby join a tour of one of the current exhibitions, and a get-together afterwards in the Members' Lounge. Guests welcome. For topic, call the Information Desk on the day of the tour or pick up the monthly listing.

For the following programs tickets must be purchased in advance. There are no refunds after three days prior to the scheduled event. To order tickets please follow the instructions on page 6. A Member may buy up to four tickets. A project of the Volunteer Committee.

Sunday Start with Art
Coffee, juice, and breakfast cakes are served in the Members' Lounge at 11:00 am one Sunday each month, followed by a tour at noon. Tickets are \$5.

Jack Bush: Early Work

January 19
An exhibition of works completed before 1957 which form the foundation for Bush's later extremely successful colour-field abstractions.

Naum Gabo: Sixty Years of Constructivism

February 16
The first full retrospective of pioneering Russian-American Constructivist sculptor Naum Gabo, who early in the century helped develop a new sculptural language.

Art in the Morning

Coffee in the Members' Lounge at 9:30 am, followed by a tour at 10 am. Tickets are now \$3.50.

Picasso Masterpieces at the AGO

Wednesday, January 8, 9:30 am
Did you know that the Permanent Collection at the Gallery houses major works by Pablo Picasso? Join us for a close look and in-depth discussion of some of these works.

Paul Peel and his Pals

Wednesday, February 12, 9:30 am
View 19th-century Canadian artists in Bohemian Paris. Tour with David Wistow, AGO Education Officer.

Special Evenings for Members

Naum Gabo: Sixty Years of Constructivism
Wednesday, January 15, 6 pm
Tour the first full retrospective of this pioneer Russian-American sculptor, with Alan Wilkinson, Curator of Modern Sculpture at the AGO. A gourmet dinner follows in the Restaurant at 7:30 pm. Tickets \$22.50.

A Dynamic Duo: Milton Avery and Christopher Pratt
An American's impressions of Canada and a Canadian's view of his own country.

Wednesday, February 19

Join us for a tour of Milton Avery's restrained yet shimmering landscapes of The Gaspe, Coboung, and the Rockies. Tour at 7 pm followed by dessert and coffee served in The Restaurant at 8:15 pm.

Wednesday, March 19

Explore this major exhibition of Newfoundland artist Christopher Pratt with arts consultant and freelance writer Peter Day. Tour and discussion at 6:15 pm followed by a leisurely dinner in The Restaurant at 7:30 pm.

For both evenings tickets are \$26.50. If you wish to purchase tickets separately: February 19th evening is \$8 and March 19th is \$22.50.

If a special diet is required, please inform the Volunteer Office when ordering tickets.

Gallery Hopping

Corporate Contrasts

Wednesday, January 22

Two corporations open their doors for a special viewing. One office was designed around the Tannenbaum Collection, the finest in North America of 19th-century academic and pre-impressionist paintings; the other office, which has won many international design awards, provides a magnificent setting for works of contemporary artists Christo and Damien.

Join us at 7:30 pm at the top of the escalator in the mall at 2 St. Clair Avenue East (Yonge and St. Clair subway). Tickets: \$10, refreshments included. Tickets may be ordered by following the instructions on page 6. A Member may purchase up to four tickets. A project of the Volunteer Committee.

Travel AGO

Travel AGO is a project of the Volunteer Committee.

Washington, DC and 'The Treasure Houses of Britain'
February 24-27, 1986. SOLD OUT!

England: Oxford, Kent, and London

April 23-May 2, 1986

From town house to country house, this tour offers an unusual view of the architectural and artistic tastes of the British gentry. We will tour privately the great family residences Daylesford, Knole, and Blenheim. Two nights in Canterbury provide time to explore the cathedral, the city's famous Roman and Medieval sites, and the ancient Kentish villages known as the Cinq Ports. Many other special events are planned, including visits to the Henry Moore Foundation at Hoglands, a private London collection of contemporary art, and a hidden museum of Victoriana. Throughout, our guide will be Alicia Salter, Oxford graduate and specialist in English household treasures.

Contemporary Art in Europe

June 6-24, 1986

This fast moving trip will travel to England, Germany, Switzerland, and

Italy to visit museums, private collections, studios, and art dealers. Highlights include the International Art Fair in Basel and the gala opening of the 42nd Venice Biennale. This very special trip is designed particularly for those with a keen interest in contemporary art. The AGO's Chief Curator, Roald Nasgaard, has been instrumental in planning the itinerary and will accompany the tour.

Belgium and Northern France: Rendezvous of the Arts

September 17-28, 1986

From the 12th century to the present, let us introduce you to the best of Belgium! We will see the magnificent Romanesque cathedral in Tournai and the Art Nouveau Solvay House in Brussels. We will have the opportunity to study paintings by van Eyck, Bruegel, and Rubens which set the stage for more modern works by Magritte and Delvaux. Other pleasures include visits to medieval chateaux, a Cistercian abbey in the picturesque forests of the Ardennes, and the splendid 18th-century Place de Stanislas in Nancy, France.

Japan

October 17-November 6, 1986

Spend five days in Kyoto and four days in Tokyo. Witness Japan's ancient past, and experience her fast-paced present. In between enjoy leisurely days in the mountains, by the sea, and in Japan's famous gardens, temples, and shrines.

Looking Ahead...

The Kingdom of Two Sicilies: Spring 1987

Oxford Study: April 1987

Shops and Services

Gift Certificates

Valid for one year in denominations of \$10, \$25, and \$50. Available and redeemable in all AGO outlets. Art Rental. The Restaurant, and Membership.

Art Rental Service

Reflecting Toronto's current art scene, this superb collection of paintings, prints, photographs and sculptures changes frequently to give the viewer the widest possible choice for rent or purchase.

A project of the Volunteer Committee.



The Impulse Shop

Attention bargain hunters! January is sale month at The Impulse Shop. Seasonal merchandise and selected items from our unique gift assortment will be offered at discounts up to 50%.

Make 1986 your most organized year ever and stock up now with perfect hostess and birthday gifts—all at spectacular savings.

A project of the Volunteer Committee.

Behind the scenes

Innovative Primary Program

Anyone walking through the Gallery on a weekday during the school year, is bound to see a group of young people gathered around an Education Officer engaged in an animated discussion about a painting or sculpture. Until this past September, these loads of children who visited the Gallery had to be above the Grade 3-4 level. But in response to demand from primary level teachers from Kindergarten to Grade 3, a new and interesting program now takes place each Friday morning, led by staff members of the Elementary Education Department and the Activity Centre. This Primary Program introduces young children to some formal aspects of visual arts in a relaxed, creative atmosphere. The one-and-a-half-hour visit consists of a thematic orientation in colour or sculpture, followed by a relevant studio activity with paint or clay, and concluded by a brief tour of selected works in the Gallery. The program is carefully tailored to meet the creative needs of young



children. Through a variety of participatory activities, the children gain an understanding of concepts ranging from complementary colours, to space, mass, and volume. They also acquire the language and confidence to describe their own, often astute observations.

The Jewellery Shop

Beat the January blizz with baubles, bangles, and lots of bright shiny beads from our fabulous selection of jewellery. Sparkling silver bracelets and unusual necklaces will help you make your fashion statement in 1986. A project of the Volunteer Committee.

The Reproduction Shop

Canada's largest selection of Canadian and international posters and fine art reproductions. Do-it-yourself frames, museum mounting, and framing services are available. 10% discount to Gallery Members. A project of the Volunteer Committee.

The Book Shop

Commencing Thursday, December 26, an end-of-year clearance sale will include over-stocked titles, children's books, 1984 graphic annuals, 1985 magazines, 1986 calendars, hard books, and remainders. Continuing until Sunday, January 12. A reduced-price section is retained all year round.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Contact us for brochures and ordering information by calling our Loans Consultant at 977-0414, ext. 261.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members and visitors in the lobby. All inquiries about Gallery membership welcomed, new and renewal memberships served, and gift memberships always available.

The Coffee Shop

A pleasant snack stop on your AGO tour.



Scene from *Identification of a Woman* by Michelangelo Antonioni.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed.

Donor Cards

A Project of the Volunteer Committee.

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of \$5.00 or more. Please include the following information with your donation.

- (a) The donor, your name and address.
 - (b) The occasion to be honoured.
 - (c) The name and address of the recipient.
 - (d) Donation cheque payable to the Art Gallery of Ontario.
- Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Volunteers Wanted

If you are interested in retail operations in a museum setting and like meeting people, The Impulse Shop, in the main lobby of the Gallery, could use a few more volunteers, especially for evenings and weekends. For further information please call the Volunteer Office.

The Art Gallery of Ontario will be closed to the public on Thursday evenings beginning January 1, 1986. Regular Thursday evening programs are being shifted to Wednesday evenings, when admission will continue to be FREE from 5:30-9:00 pm.

Films

Noon-hour Films

With Christo's recent appearance at Harbourfront and the wrapping of the Pont Neuf in Paris, it is a good time to review some of the early wrappings of his career.

Friday, January 10
12:15 pm
Christo's Valley Curtain
(1974, col., 28 mins.)

Friday, January 17

12:15 pm
Running Fence
(1977, col., 60 mins.)

New from the collection of the Edward P. Taylor Audio-Visual Centre—two donations from Philip Morris Incorporated, includes a foretaste of the upcoming *Victorian Splendour* exhibition.

Friday, January 24

12:15 pm
Alexander Liberman: A Lifetime Burning
(col., 30 mins.)

Friday, January 31

12:15 pm
Lift Up Your Heart (The Vatican Collections: the Papacy in Art)
(col., 30 min.)

Screenings are in The Jackman Hall and are free with admission to the Gallery.

Film Series

Wenders/Jarmusch: I'm a Stranger Here Myself
The Jackman Hall
January 5 - February 23

This program has been prepared by Bob Huber in cooperation with the Edward P. Taylor Audio-Visual Centre. Our thanks to Mrs. Franceschetti at the Istituto di Cultura Italiano for her assistance in obtaining *Identification of a Woman*.

Tickets are \$3.50 per film, \$5 for a double bill, and go on sale January 2 in the Audio-Visual Centre, Tuesday-Friday 11 am-5 pm, Wednesday until 8:30 pm. Entrance to The Jackman Hall via the McCaul St. doors.

Sunday, January 5

1 pm
The Goalie's Anxiety at the Penalty Kick
(W. Germany/Austria, 1971, col., 101 mins.)
Dir. Wim Wenders; with Arthur Brauss
Based on a novel by Peter Handke.
German with English subtitles.

3 pm
The Left-handed Woman
(W. Germany, 1977, col., 119 mins.)
Dir. Peter Handke; with Edith Clever, Bruno Ganz

A study of a woman determined to face life alone. German with English subtitles.

5:30 pm (repeated January 12, 6:00 pm)
Identification of a Woman
(Italy, 1982, col., 128 mins.)
Dir. Michelangelo Antonioni; with

Tomas Milian, Daniela Silverio.
A film director returns to Rome and realizes that he is out of touch with both time and place, and his own impulses as a filmmaker. Italian with English subtitles.

Sunday, January 12

1 pm
Love on the Ground
(France, 1984, col., 125 mins.)
Dir. Jacques Rivette; with Jane Birkin, Geraldine Chaplin
In this intriguing film, the author has not provided the last act, and the characters must search for the ending. French with English subtitles.

3:30 pm

The Eclipse
(Italy, 1962, b/w, 130 mins.)
Dir. Michelangelo Antonioni; with Monica Vitti, Alain Delon
A work of profound compassion for all disconnected relationships. Italian with English subtitles.

6 pm

Identification of a Woman (repeat)

Sunday, January 19

1 pm
Johnny Guitar
(USA, 1954, col., 110 mins.)
Dir. Nicholas Ray; with Joan Crawford, Sterling Hayden
Unlike any other Western ever made, this baroque, romantic, sometimes hysterical film created its own genre.

3 pm

The Scarlet Letter
(W. Germany/Spain, 1972, col., 89 mins.)
Dir. Wim Wenders; with Senta Berger, Lou Castel
Set in America, the film centres on a woman whose transgression unleashes violence and hysteria in a primitive Puritan settlement. German with English subtitles.

5 pm

Beyond a Reasonable Doubt
(USA, 1956, b/w, 80 mins.)
Dir. Fritz Lang; with Dana Andrews, Joan Fontaine
In order to prove the inadequacy of laws and police, a writer plants false evidence against himself in a murder case.

Sunday, January 26

1 pm
Strangers on a Train
(USA, 1951, b/w, 101 mins.)
Dir. Alfred Hitchcock; with Farley Granger, Robert Walker
This classic Hitchcock thriller haunted Wenders while filming *The American Friend*.

3 pm

The American Friend
(W. Germany/France, 1977, col., 123 mins.)
Dir. Wim Wenders; with Bruno Ganz, Dennis Hopper, Nicholas Ray
Adapted by Wenders from Patricia Highsmith's *Ripley's Game*. English and German with subtitles.

5:30 pm

Late Autumn
(Japan, 1960, col., 127 mins.)
Dir. Yasujiro Ozu; with Setsuko Hara, Yoko Tsukasa
Three old friends attempt to arrange the lives of an attractive widow and her marriageable daughter. Japanese with English subtitles.



Henry Moore, *Sheep Piece*, 1971-72; in field at Hoglands.

John Brown in Sudbury with AGO



John Brown (Canadian, b. 1953), *A Place to Stand*, 1983-84; mixed media installation, Courtesy Carmen Lamanna Gallery. Photo: Peter MacCallum.

John Brown's *A Place to Stand*, one of the most provocative installations shown last year at the Carmen Lamanna Gallery in Toronto, will return with the artist to his hometown for a one-man show (January 15 through February 9) at the Laurentian University Museum and Arts Centre in Sudbury, Ontario.

This powerful and disturbing work about the "struggle of life and social violence" in an economically depressed mining town is brought back to the community that inspired it, through the "Artists with their Work" program of the AGO's Extension Services.

This unique program, which provides access to relevant contemporary art for people throughout Ontario, encourages interaction between artists, galleries, and their public by stressing the importance of the artists' presence during their exhibitions or screenings of films and videotapes.

Last year the Extension Services department organized 49 "Artists with their Work" programs for 39 exhibition centres across the province.

AGO Wins Design Awards

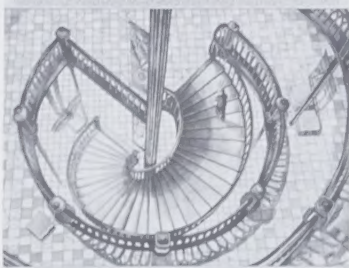
The Art Gallery of Ontario recently won several prestigious graphic design awards for excellence from the Art Directors Club of Toronto. Selected by an international jury the AGO won a Silver medal in the Complete Identity Program category which included the various print components for last winter's *The European Iceberg* exhibition; these components consisted of the members' preview invitation, The Restaurant menu, and both film and exhibition posters. The chief designer for the exhibition was Massimo Vignelli of New York, whose designs were implemented and adapted for various applications by AGO staff designers.

The Gallery also received three Awards of Merit for, once again, *The European Iceberg* exhibition poster by Massimo Vignelli, and for both the catalogue and poster for the *Toronto Painting '84* exhibition by AGO designer Ivan Holmes.

Children's Book Illustrations

The Tale of the Dragon

BY BRENDA RIX



Ian Wallace, illustrations for *Chin Chiang and the Dragon's Dance*, original watercolours for the children's book published by Atheneum Publishers, 26.7 x 32.4 cm.

CHIN CHIANG AND THE DRAGON'S DANCE is both the title of a children's book and an exhibition to be held at the AGO from January 30 through March 23. This exhibition, which is scheduled to coincide with the Chinese New Year in February, will present the 17 original illustrations for the book, drafts of the manuscript, early printing proofs, and will also feature blow-ups of the dragon's dance, and an actual Chinese dragon's mask.

The author/illustrator of the book is Ian Wallace, part-time information officer at the AGO. *Chin Chiang and the Dragon's Dance* was co-published by Atheneum Publishers, New York and Groundwood Books, Toronto. The vividly colourful book has already won several major awards including the Toronto 1986 Book Award and the Amelia Frances Howard-Gibbon Award, given to the best illustrated picture book of 1985.

Not only is *Chin Chiang and the Dragon's Dance* a compelling story of a boy overcoming his fears, but it also stresses the importance of cultural heritage while introducing non-Chinese to the drama and mystery of the New Year celebrations.

The story is set in the Chinatown of a large city and describes a Chinese boy, Chin Chiang, who is suffer-



ing from stage fright before his performance as the dragon's tail in a Chinese New Year's Day street dance. Chin Chiang had dreamed about dancing the dragon's dance since he stood as "high as his grandfather's knees" and tonight he would carry the silk tail of the dragon while his grandfather wore the fierce dragon's head. Together they would be "the most magnificent dragon that anyone has ever seen." But Chin Chiang was afraid of tripping, stumbling, falling; he decided that he was too clumsy to dance as the dragon's tail. Fortunately, Chin Chiang met an old woman named Pu Yee who had danced as the tail in her youth. Her enthusiasm helped the boy to regain his confidence and later Pu Yee joined Chin Chiang in the dance. After the festivities Chin Chiang's grandfather made a toast to his grandson, "To Chin Chiang, the very best dragon's tail I have ever seen."

Brenda Rix is Assistant Curator of Prints and Drawings at the AGO.

Chin Chiang and the Dragon's Dance,
Walter Trier Gallery,
January 30 - March 23

General Information

Admission	
Adults:	\$3.50
Seniors with cards:	\$1.50
Fridays FREE for Seniors	
Students full-time with cards:	\$1.50
Family (2 adults with children under 19):	\$7
Members	FREE
Children under 12 (accompanied):	FREE
Wednesdays, 5:30 - 9:00 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership	
Young Member (under age 25):	\$15
Non-Resident (100 km beyond Toronto):	\$25
Individual:	\$35
Family/Dual:	\$50
Supporting (tax deductible donation):	\$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office, Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours
Tuesday-Thursday, Friday, Saturday, and Sunday: 11:00 am - 5:30 pm; Wednesday: 11:00 am - 9:00 pm; Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00 - 4:00 pm; Wednesday 12:00 - 4:00 pm and 6:00 - 9:00 pm; Closed Monday.

New Gallery Hours
In January 1986 the Gallery will be closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm.

Gallery Shops
The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewel Shop are open daily 10:30 am - 5:30 pm; Wednesday 10:30 am - 9:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am - 4:00 pm; Wednesday 11:00 am - 9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am - 5:00 pm; Wednesday 9:00 pm.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday 5:00 - 8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:00 am - 5:00 pm; Closed Monday.

Members' Lounge
Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9:00 pm; Closed Monday.

Camera
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West
Toronto M5T 1G4 (416) 977-0414

Address Change
Please inform the Membership Office by Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label)

How to Order
For tickets, reservations, course registration, information, please:
Address the department specified in Events listing
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members
The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.
If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

AGO NEWS
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